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Outlook

Vinyl Virtuoso

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THE UNIVERSITY OF MARYLAND FACULTY AND STAFF WEEKLY NEWSPAPER *Volume 19 • Number 17 • July 15, 2003*

Professor Named Academy Fellow

Her interdisciplinary work in physics, chemistry and physical science means that distinguished physics professor, Ellen D. Williams, wears a lot of hats. Most recently, being named a fellow of the American Academy of Arts and Sciences has added a new dimension to her repertoire.

FILE PHOTO BY JOHN T. CONSOLI

Ellen Williams

The academy emphasizes creative approaches to research in international security, social policy, education and the humanities. Williams will join the ranks of such esteemed individuals as university presidents, Nobel Prize winners and Pulitzer Prize

*See **WILLIAMS**, page 2*

Smith School Teams with MPT on Business Show

PHOTO BY JEFF HEEBNER??

Ritu Agarwal, Ralph J. Tyser Professor of Information Systems at the Smith School, is interviewed by Jeff Salkin during the June 17 Smith Business Close-Up segment. Agarwal spoke about offshore IT outsourcing.

The Robert H. Smith School of Business at the University of Maryland has teamed up with Maryland Public Television (MPT) to produce a regular television segment focusing on today's best business practices and other business management issues. The segment, called "Smith Business Close-Up," will air as part of the weekly Business Connection program that is broadcast Thursday evenings at 7:30 p.m. on MPT. The segment will feature interviews with Smith School faculty members and other business management experts, and will originate from the business school.

"As one of the world's leading institutions for management research and education for the digital economy, the Smith School of Business can deliver invaluable insight to viewers of Maryland Public Television," said Howard Frank, dean of the Smith School. "Our relationship with MPT is a great opportunity for business leaders, entrepreneurs, and other members of the region's business community to benefit from the Smith School's expertise and research into best business practices."

The first "Smith Business Close-Up" segment featured an interview with Larry Gordon, Ernst & Young Alumni Professor of Managerial Accounting at the Smith School. The interview cen-

*See **TELEVISION**, page 4*

Professor Brings Creativity, Energy to Economics

His imagination, enthusiasm and ability to bring people together as a team were among the top characteristics that attracted the department to bring aboard professor John List two years ago, said Dean of the College of Agriculture and Natural Resources Thomas A. Fretz.

"He's a relatively young person who's done a lot of really creative and analytically sound work," said Bruce Gardner, chair of the Department of Agricultural and Resource Economics. List's work has earned recognition from economists all over the country, Gardner said.

After taking leave from Maryland last year to serve on the President's Council of Economic Advisors (CEA), a group of economists who advise the President of the United States on all economic matters, the department remains just as impressed with List's approach to studying how people make economic decisions.

This spring, List will begin teaching a new experimental economics course for doctoral candidates that will highlight this relatively new field of economics. List said experimental economics has grown in prominence recently, due in part to the topic winning the Nobel Prize in economics in 2002. He described this genre of economics as taking the lab to the field to examine how agents respond to real-world changes. List's method of experimental economics examines existing market situations to predict what influences people's economic behaviors.

The model for his ideal field experiment consists of "going to a natural environment, controlling some aspect of the market via 'treatments,' and learning something interesting," List said.

In a recent field experiment, List tested two theories on charitable fundraising in capital campaigns. The examination was based on two premises from other studies; the first suggested publicly announced seed contributions can increase the total amount of charitable giving in a capital campaign. The second premise suggested another method for increasing fundraising is by promising to refund donors' contributions in case the campaign threshold is not reached. Data from direct mail solicitations sent to 3,000 central Floridian residents confirmed the premises of both

*See **LIST**, page 4*

Meeting Campus Supply Needs

Editor's note: This is the first of a two-part series on Procurement and Supply's General Stores and Terrapin Trader.

With more than 126,000 items from which to choose, it seems that the university's Physical Distribution Center gives real meaning to the phrase "one-stop shopping."

Contracts with Boise Cascade and Grainger mean that this unit within the Department of Procurement and Supply division can provide just about every office supply and hardware store product the campus community needs. Larry Walton, assistant director, says that it is less costly to purchase needed supplies through General Stores because the contracts competitively bid and the prices are "extremely attractive." Customers also have the conven-

*See **SUPPLY**, page 3*

Staffer Serves Campus, Community Extraordinarily

Monica Herrera is formally an account associate for the School of Languages, Literatures and Cultures, but is known campuswide as a notary public, Spanish translator, instructor and tutor, counselor and consultant, who often offers her services at a moment's notice and free of charge.

"In reality, Monica's various activities on campus have touched the lives of many members of our community," wrote Sandra Cypess, chair of the Spanish and Portuguese department, in a February letter nominating Herrera for the Board of Regent's University System of Maryland Staff Award for "Extraordinary Public Service to the University or Greater Community." Just before press time, Outlook learned that Herrara received the Board of Regents award.

"Her performance indeed illustrates a record of exemplary accomplishments and is marked by distinctive contributions to the efficient and effective operation of administrative, academic, research and service unit on campus," wrote Cypress.

Giving, for Herrera, is a two-way street. "I know that I give a lot of things, my time and energy, but I get gratitude and I feel comfortable doing it."

As a Spanish translator she communicates the concerns of Latino employees to Facilities Management and Dining Services' employers.

Herrara, a grandmother and single mother of four has come a long way, Cypess said, since she beginning education studies at the university in 1994, the same year Cypess was hired to teach Latin literature.

"She has become disciplined," she said. "She was a very observant person and she became better and better at studying literature and especially using her own life experiences."

Herrera said her professor, co-worker and friend taught her a lot about herself and her heritage that keeps her going. "Dr. Cypess taught me to be a better mother and a better person and to love myself," she said.

Herrera works seven days a week. On the weekends she tutors Georgetown Day High School students in their homes. Georgetown Spanish teacher Maribel Prieto said Herrera has tutored her students often for free for six years. "For several years she has been helping them obtain study skills and organizational skills."

Pieto, an alumna and former teaching assistant, met Herrera while earning her graduate and doctoral degrees. "She was instrumental," Prieto said of her friend of almost 16 years. "She helped graduate students get their papers in on time, keeping track of all the deadlines and papers they needed to submit and also to get jobs."

*See **HERRERA**, page 3*

dateline maryland

YOUR GUIDE TO UNIVERSITY EVENTS : JULY 16-31

Weave Those Dreams

Monday, July 28 & Tuesday, July 29, 5:30-8:30 p.m., **Learn DreamWeaver MX–Fast and Easy!** in 0231 Lefrak Hall. Learn to create and manage Web sites without HTML. DreamWeaver makes it easy and this two-day class makes it possible. The software is an integrated development environment that provides visual layout tools for creating professional Web sites and applications. The course (session DW0307) is sponsored by the College of Behavioral and Social Sciences. Price for students, staff, faculty and alumni, $89; general public, $129. For more information, contact LearnIT Staff at 5-1670 or LearnIT@oacs.umd.edu, or visit www.LearnIT.umd.edu.

WEDNESDAY

july 16

9 a.m.-4 p.m. Management Skills for Administrative Professionals 1101U Chesapeake Building. The Department of University Human Resources is offering a seminar on how to strengthen your ability to manage cooperative efforts and multi-tasking in a busy office. The cost is $100. For more information, contact Natalie Torres at 5-5651, or traindev@accmail.umd.edu, or go to http://uhr.umd.edu.

9 a.m.-4 p.m., Web Designer and Developer 101 4404 Computer & Space Science. This Office of Information Technology 4-day (July 16, 17, 23 and 24) training program provides skills training and mentored workshops in the design, development and maintenance of Web sites to faculty, staff and students. Individuals with basic HTML skills will learn to construct usable and accessible web sites using advanced HTML, cascading stylesheets and Dreamweaver. Registration is required at www.oit.umd.edu/webdeveloper. Class fees (staff $200; faculty/students $160; USM associates $260) are not assessed until the end of the 4-day program for those paying with university funds. For more information, contact Deborah Mateik at 5-2945 or oit-training@umd.edu, or visit www.oit.umd.edu/webdeveloper.

THURSDAY

july 17

10 a.m.-2 p.m., Introduction to ArcView Workships (UM Libraries) 2109 McKeldin Library. A hands-on workshop that teaches the basic operations of the ArcView GIS (Geographic Information Systems) software. The workshop is free, but advance registration required at www.lib.umd.edu/GOV/gisworkshop.html. Seating is limited to 18 people. For more information, contact Government Documents and Maps at 5-9165 or gis@umail.umd.edu, or visit www.lib.umd.edu/GOV/gisworkshop.html.

WEDNESDAY

july 23

9:30-11 a.m. Laboratory safety orientation session 3104 Chesapeake Bldg. Offered by the Department of Environmental Safety, this training is offered to assure regulatory compliance. Space is limited. Contact Jeanette Cartron at 5-2131 or jcartron@accmail.umd.edu to reserve a seat.

THURSDAY

july 24

8:45 a.m.-3 p.m. The Underside of Service Learning — and How to Avoid it 0121 Dorchester Hall. An interactive workshop invites participants to explore the intersection of service-learning and multiculturalism. Susan Jones of The Ohio State University suggests some of the dangers that can result from service that is not grounded in an understanding of diversity. The workshop includes a presentation of Jones' research (8:45 a.m.-noon), group discussion and experiential activities that can be used with students. Free, but pre-registration required. Presented by the Office of the Vice President of Student Affairs and Commuter Affairs and Community Service. For more information, contact Cheri M. Love at 4-5387, or clove1@umd.edu.

10 a.m.-12:30 p.m., Spatial Analysis with ArcView 3.2 2109 McKeldin Library. A hands-on workshop exploring the analytical operations of ArcView 3.2. The workshop is free, but advanced registration is required at www.lib.umd.edu/GOV/gisworkshop.html. Seating is limited to 18 people. For more information, contact Government Documents and Maps at 5-9165 or gis@umail.umd.edu, or visit www.lib.umd.edu/GOV/gisworkshop.html.

12:30-4:30 p.m. Multiculturalism in Practice 0120 Anne Arundel. An interactive workshop that invites participants to apply the lessons from research about service-learning in multicultural settings to the cross-cultural and diversity of our work. Using results from her recent study of students' experiences of working with the those with HIV/AIDS, Susan Jones of The Ohio State University will explore how service-learning can expand faculty's and staff's understanding of students' knowledge, experiences and appreciation of diversity. Lunch will be served. Free, but pre-registration required. For more information, contact Cheri M. Love at 4-5387, or clove1@umd.edu.

WEDNESDAY

july 30

7 p.m. Jazz bassist Rufus Reid Gildenhorn Recital Hall. The George Vance Summer Bass Workshop at Maryland presents one of the world's premier jazz bassists. Program to be announced. Frank Proto, composer. Tickets: $15. Call (301) 405-ARTS.

THURSDAY

july 31

8 p.m. François Rabbath, double bass; Elizabeth Azcona-Hartmark, piano Gildenhorn Recital Hall. Program to be announced. Presented by the George Vance Summer Bass Workshop. Tickets: $15. Call (301) 405-ARTS.

For additional event listings, visit http://outlook.collegepublisher.com.

calendar guide

Calendar phone numbers listed as 4-xxxx or 5-xxxx stand for the prefix 314 or 405. Calendar information for *Outlook* is compiled from a combination of inforM's master calendar and submissions to the *Outlook* office. **Submissions are due two weeks prior to the date of publication.** To reach the calendar editor, call 405-7615 or send e-mail to outlook@accmail.umd.edu.

Williams: Versatile Scientist

Continued from page 1

recipients who comprise the academy's membership. Among those invited to the academy this year are United Nations Secretary General Kofi Annan and journalist Walter Cronkite.

Williams is looking forward to taking an active role in the organization after her formal induction to the academy this October. "Like any other organization, you get out of it what you put in to it," said Williams, who cited public outreach initiatives, academy studies and working to influence legislation as chief ways she plans to become involved.

As she has done for the last 10 years, Williams is spending the summer in Southern California working for a government organization known as JASON (which is not an acronym), conducting power and energy studies for the Army.

In the last four to five years, Williams has focused her research at Maryland in the nanotechnology field, specifically studying the surfaces of individual atoms and molecules, searching for ways to put materials together to create new properties.

Williams explained that each information system innovation that increases computer speed and power has come from advancements in making computer components smaller and more compact. Williams' research examines materials of small structures and seeks to find out how small these vital components can be made. Williams said her research has implications for biology and national defense.

Funded by the National Science Foundation, she the directs the surface dynamics and morphology group of the Materials Research Science and Engineering Center (MRSEC), at Maryland. The group's mission is to find practical capabilities for characterizing and predicting the evolution of materials structures on very small scales. The MRSEC includes about 20 faculty members, 20 graduate students and 10 post-doctoral students.

One of the aspects of MRSEC Williams is most passionate about is the center's active educational outreach program at local public K-12 schools. University graduate students work closely with science teachers to lead lessons that correlate with the classroom's curriculum, with the goal of engaging young students in science before their interest has strayed from the subject. Williams said the program has had great response with teachers at Berwyn Heights Elementary and Northwestern High School. In classrooms graduate students have built demonstrations of the scanned probe microscope, which allows the user to look at the surface of individual atoms and molecules, sensing texture in a mehtod similar to reading Braille.

Since 1990, Williams has worked with the university's Institute for Physical Science and Technology, an interdisciplinary research and educational outreach institute. Her research there is in nanoscience applications.

Originally from the Detroit suburbs, Williams completed her undergraduate work in chemistry at Michigan State before earning her doctorate in chemistry at California Institute of Technology.

Besides her research, publishing and teaching obligations, Williams' family is a top priority. She and her husband, Neil Gehrels, an astrophysicist at NASA Goddard in Greenbelt, have two children, Tommy, 15, and Emily, 12.

—Stacy Kaper,
graduate journalism student

Correction

In the June 10 issue of Outlook, in the story "Young Adults Not Sure of Adulthood," Jeffrey Arnett was misidentified as a visiting professor. Arnett is a research associate with the Department of Human Development in the College of Education.

Outlook

Outlook is the weekly faculty-staff newspaper serving the University of Maryland campus community.

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UNIVERSITY OF MARYLAND 1856

July 16 – 25, 2003

The 25th Anniversary

William Kapell International Piano Competition & Festival

This year marks the 25th anniversary of the William Kapell International Piano Competition and Festival taking place in its new home, the Clarice Smith Performing Arts Center at Maryland. Forty-two of the world's finest young pianists will gather at the Center to compete for First Prize and the international recognition that accompanies the title. But the competition is only part of the excitement... A celebratory festival will also take place concurrently with competition rounds, featuring a free community open house, jazz concerts, classical recitals, masterclasses, workshops, lecture/demonstrations, panel discussions, and much more! Inside, you'll find a complete listing of events, be introduced to some of the contestants, learn about how the competition works, and maybe even discover some new things about the piano.

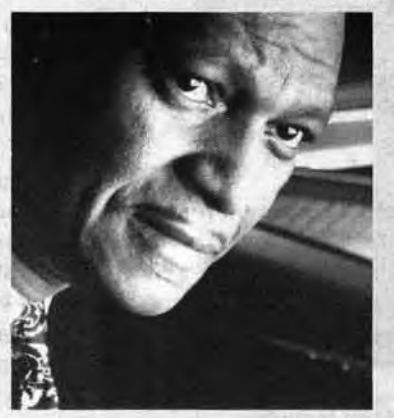
A Grand Piano Party

Sunday, July 20—1-3:30 p.m. FREE

Where else can you try out a harpsichord, enjoy a lively boogie-woogie concert or piano recital, play name that tune, learn where the word "bravo" comes from, receive your very own part from a piano's "innards," and stuff your face with a piece of cake—all in the span of a couple of hours? This unique educational and entertaining open house celebrates the 25th anniversary of the competition and festival, and serves as a great event for the whole family! *See page 3 for details.*

Multiple Grammy-winner McCoy Tyner

Tuesday, July 22 • 8:30 p.m.



"For me, all music is a journey of the soul into new, uncharted territory."—McCoy Tyner

Pianist McCoy Tyner has made an indelible mark on modern jazz. His identifiable blues-based piano style, replete with sophisticated chords and harmonic contributions, has influenced generations of contemporary jazz pianists.

A native Philadelphian, McCoy Tyner discovered a love of blues and bebop at an early age, organizing a 7-piece R & B band and leading jam sessions in his mother's beauty shop. At age 17, he began a career-changing relationship with local hero Miles Davis's sideman John Coltrane, who later recruited Tyner for what would become one of the most celebrated groups in modern jazz.

Today, Tyner has released over 75 albums under his name, earning four Grammys and the distinction of Jazz Master from the National Endowment for the Arts. He has collaborated and recorded with a veritable Who's Who of Modern Jazz— Art Blakey, Joe Henderson, Freddie Hubbard, Stanley Turrentine and many others.

As his remarkable career continues to unfold, the 64 year-old Tyner seems more determined than ever to defy any one genre, style, or setting. He performs and tours throughout the United States, Europe, and Japan, and just released his latest CD, "Land of Giants", on June 26. Tyner will perform with his trio on Tuesday, July 22 at 8:30 p.m. in the Ina & Jack Kay Theatre. Tickets are $25. Call 301.405.ARTS.

CLARICE SMITH PERFORMING ARTS CENTER AT MARYLAND

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Festival Highlights: A Grand Piano Party, recital programs... page **3**

FOR A COMPLETE LISTING OF EVENTS, VISIT WWW.CLARICESMITHCENTER.UMD.EDU

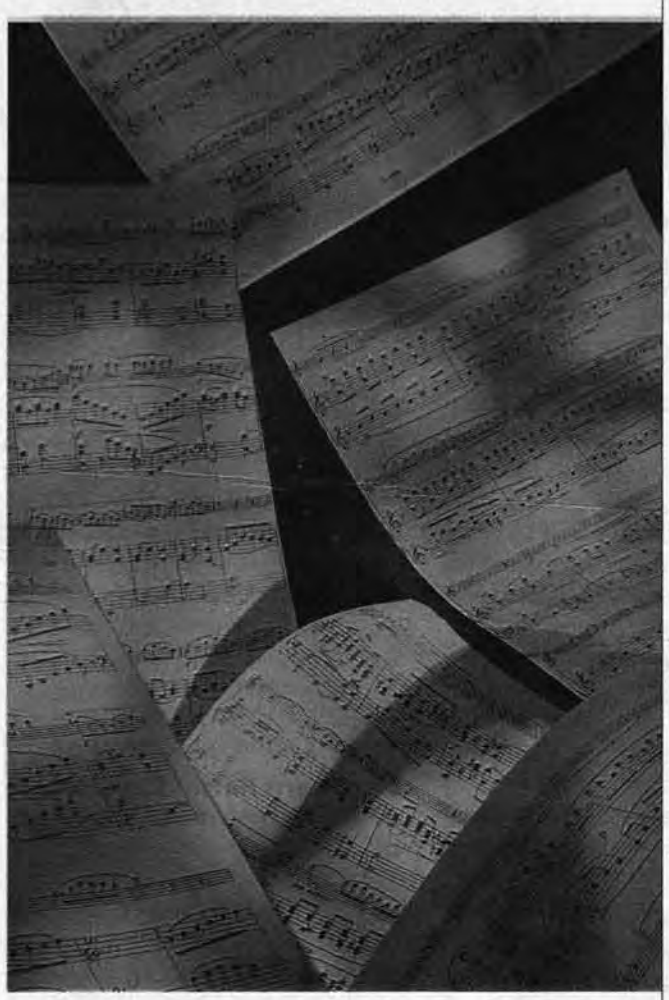
A Beginner's Guide to the Kapell Competition & Festival

Vocabulary

Even if you don't "tickle the ivories" yourself, you can talk like the pros. Here are some useful terms from the competition and festival that may be frequently used...

Sonata (from It. *suonare*: 'to sound'): an instrumental composition in several contrasting movements, usually for a solo instrument or small chamber ensemble

Concerto [con-CHAIR-toe] (Fr. *concert*; Ger. *Konzert*): an extended composition for a solo instrument (or



instruments) and orchestra; the standard form includes a fast movement, followed by a slow movement, followed by another fast movement
See finalists' Concerto Round with the Baltimore Symphony Orchestra, page 5.

Cadenza: An elaborate and virtuostic passage played by the soloist alone during a concerto; generally rhapsodic and out of tempo, giving the performer a great deal of improvisatory freedom

Klavier: A term for the keyboard of a piano, harpsichord, organ, etc.
See Leo LaSota's The Well-Regulated Klavier, A Grand Piano Party event, page 3.

Piano trio: Not a piece for three pianos, but rather a composition for piano and two other instruments, usually violin and cello.
See Rita Sloan and Music from Aspen's chamber music recital on Monday, July 21 on page 5.

Soundboard: The thin sheet of wood in a piano, harpsichord, clavichord, or the like, that serves to amplify the sound of the strings and helps to form the characteristic tone quality of the instrument

Action: In keyboard instruments, the mechanism set in motion by the fingers
See Leo La Sota's Grand Piano Party event, page 3.

Touch: With reference to keyboard instruments, a term used to describe either the amount of force required to depress a key ('touch weight') or the distance that a key may be depressed ('touch depth' or 'key dip'). Thus a keyboard may be said to have a heavy or a light touch, as well as a deep or a shallow touch.

Compiled from www.grovemusic.com and Baker's Dictionary of Music by Nicholas Slonimsky.

Random Piano Facts

• There are more than 10 million pianos in American homes, businesses and institutions.

• There are currently more than 50 brand names of pianos.

• The name piano is an abbreviation of the name originally selected for the instrument: *piano et forte* (soft and loud). Bartolomeo Cristofori, who built the first piano in 1700, chose this name because of the instrument's capability of being played softly and loudly, something that previous keyboards were not able to do.

• It takes a year and more than 200 people to make a Steinway piano.

• The term "tickle the ivories" refers to playing the ivory keys of the piano. However, ivory has not been used to make piano keys since about the 1950s. They are plastic, sometimes referred to as "ivorine."

• The average medium-size piano has approximately 230 strings.

• Since hammers strike the strings, the piano is considered a percussion instrument.

• The piano is comprised of more than 12,000 parts, over 7,000 of which are moving parts.

From www.pianoworld.com/facts.htm

• Yamaha Disklavier pianos are capable of recording any performance played on them note for note, as well as reflecting the nuances of interpretation. To accomplish this task, Disklaviers are fitted with a computer and optic sensors that record a hand-played performance on floppy disk. On playback from the disk, the Disklavier's keys move up and down like the old player piano.

From www.keyboardwizards.com/order/disklav2.htm

• In a study done with a group of college students, each student listened to 10 minutes of a Mozart piano sonata before taking an IQ test. After listening to the music, the students' scores improved by nine points.

From www.people.westminstercollege.edu/students/ckb0508/facts.html

• A study done at Michigan State University showed that elderly people who took piano lessons had decreased anxiety, depression, and loneliness.

From www.people.westminstercollege.edu/students/ckb0508/facts.html

IPAM: Celebrating 25 Years of Pianists

A walk through the Exhibition Gallery of the Michelle Smith Performing Arts Library in the Clarice Smith Performing Arts Center reveals a treasure trove of pianist artifacts in glass display cases: Franz Liszt's scrawling autograph, a letter from Josef Hofmann, an extremely rare 1903 record of Edvard Grieg performing his "Norwegian Bridal Procession" in Paris, William Kapell's diary detailing his whirlwind schedule of practicing, performing and traveling.

These items are all part of the collections of the International Piano Archives at Maryland, which celebrates its 25th anniversary this year. IPAM possesses 96 percent of all commercial piano recordings ever issued, as well as books, scores, programs, letters, reviews, photographs, diaries and other related items — all of which help to illuminate the history of piano performance.

And what is IPAM Curator Donald Manildi's favorite thing about working to collect and preserve all these rare and valuable items? "Helping the accomplishments of great pianists to be made known," Manildi said. He recognizes the valuable service the archives provide to students and faculty, and also to the international community of scholars and music lovers. Individuals can make an appointment with the archives (to ensure that visitors receive ample individual attention) utilize the resources. Manildi recalls one individual who chose to take advantage of the archives' extensive collection of recordings, listening to 103 performances of the same Chopin etude for comparative analysis.

IPAM will celebrate its anniversary with a special multimedia event on Thursday, July 24 at 4:30 p.m., "Remembering Kapell: An IPAM Anniversary Retrospective," in the Gildenhorn Recital Hall.

"There is nothing to it. You only have to hit the right note at the right time, and the instrument plays itself."

—JOHANN SEBASTIAN BACH

"If I play a wrong note, then I play the next one twice as beautifully."

—ARTHUR RUBENSTEIN

"I love to play the piano, but I hate being a pianist."

—MARTHA ARGERICH

"A recorded performance has the possibility of being perfect; a live performance has the possibility of being live."

—IRVING KOLODIN

"I am not fitted to give concerts. The audience intimidates me, I feel choked by its breath, paralyzed by its curious glances, struck dumb by all those strange faces."

—FRÉDÉRIC CHOPIN

"The notes I handle no better than many pianists. But the pauses between the notes —ah, that is where the art resides!"

—ARTUR SCHNABEL

"If I don't practice for one day, I know it. If I don't practice for two days, the critics know it. If I don't practice for three days, the audience knows it."

—IGNACE JAN PADEREWSKI

a Grand Piano party

Sunday, July 20
1-3:30 p.m.
FREE

Ongoing Events

1:30-3:00 p.m.

A Keyboard Petting Zoo
Laboratory Theatre
Keyboards from the Renaissance to the 21st Century will be on display, including many that audience members will be encouraged to try for themselves. Several historic keyboards from the Museum of the American Piano in Manhattan will be displayed, and computerized digital keyboards from Kawai America and Jordan Kitt's Music will give us a hint of what the future will bring. Hands-on fun for all ages.

Mark Jaster, "The Maestro"
Grand Pavilion
It's musical mayhem in the Center when this mime also known as "The Maestro" wanders throughout the pavilion, providing laughs with his antics as an eccentric, mute conductor. Jaster trained with master teachers Marcel Marceau and Etienne Decroux, and has been dubbed by *The Washington Post* a "clown extraordinaire and one of the most graceful performers you will ever see on a stage."

Mark Jaster

1:00 p.m.
Student Recitals
Gildenhorn Recital Hall
University of Maryland School of Music, Student Recitals
Some of the School of Music's finest piano students perform some of the world's best-loved piano music in this 45-minute recital.
Yi-Tang Chuang
(student of Cleveland Page)
Chopin – Variations Brillante on a theme by Halévy
Yong Sook Park
(student of Bradford Gowen)
Bartok – Suite, Op. 14
Gina Kim
(student of Larissa Dedova)
Wagner/Moszkowski – Tsolden Tod

1:00 & 2:15 p.m.
Michael Kaeshammer Trio
Jazz, stride and boogie-woogie
Kay Theatre
25-year-old keyboard wizard Michael Kaeshammer (pronounced case-hammer) is one of Canada's most exciting young stars. With his versatile trio, he plays stride, boogie-woogie and jazz piano with a technique and fire that is irresistible. Kaeshammer is a walking, rocking history of jazz, playing tunes that range from the stride masters of the 1920's to the modern jazz giants of today.

Bruce Adolphe

Michael Kaeshammer

1:15 p.m.
Bruce Adolphe, "Piano Puzzlers Live!"
Dekelboum Concert Hall
Ever played "name that tune"? For NPR's Performance Today, composer/author/pianist Bruce Adolphe came up with a quiz that adds a twist. He plays popular melodies in the style of classical composers and challenges listeners to name the tune and the composer. Bruce will be playing those melodies live and selecting volunteers from the audience to help puzzle them out.

1:30 p.m.
Kevin Gift, "The Recital Experience" for children ages 4-12.
Kogod Theater
The Recital Experience introduces young people to the exciting world of classical concerts. Sometimes listening to a concert can be a little confusing! This program explains things like why people clap at the end of some pieces and not at the end of others, and where words like "bravo" and "encore" come from. Kevin Gift began his studies in Caracas, Venezuela at the age of four and has performed recitals in Atlanta, Chicago, and Washington, D.C.

1:45 p.m.
Leo LaSota, "The Well-Regulated Klavier: How Pianos Work"
Lecture Hall, Room 2200
This fascinating presentation explains the amazing machinery of the modern piano action and how it is regulated to provide the pianist with the most responsive touch. Attendees get what is literally an inside look at the star of our Grand Piano Party, and every audience member will receive complimentary action parts. Dr. LaSota has been a concert piano technician in the Washington, DC area for fifteen years.

2:00 p.m.
Student Recitals
Gildenhorn Recital Hall
University of Maryland School of Music, Student Recitals
Some of the UM School of Music's finest piano students perform some of the world's best-loved piano music in this 45-minute recital.
Young-ji Kim
(student of Bradford Gowen)
Beethoven – Sonata, Op. 31, No. 2
Anastasia Voltchok
(student of Santiago Rodriguez)
Schubert/Liszt – Song Transcriptions
Liszt – Mephisto Waltz
Naoko Takao
(student of Santiago Rodriquez)
Chopin – Piano Sonata No. 3 in B minor, Op. 56

2:30 p.m.
Kevin Gift, "The Recital Experience" for children ages 4-12.
Kogod Theater
Do I have to Practice? is a familiar question to parents and teachers alike. Most kids would rather play soccer or basketball than practice an instrument. So how did a typical boy like Kevin Gift grow up to be a concert pianist? Kevin shares the different ways he made practicing fun as a child. Playing selections from his jazz and classical repertoire, he demonstrates just how far practicing can take you, encouraging would-be musicians to keep at it.

3:00 p.m.
Keyboard Raffle Drawing and Cutting of the Cake
Grand Pavilion
The winner of the fantastic Roland keyboard (valued at $2,999) donated by Jordan Kitt's Music is drawn. Enjoy a delicious piece of Grand Piano Cake created by Creative Cakes!

"A Grand Piano Party" is sponsored by Kawai America Corporation.

John O'Conor

Irish pianist **John O'Conor** has earned international praise for his impeccable technique, eloquent phrasing, and mastery of keyboard color. He has helped to raise awareness of the works of his fellow countryman, 19th-century composer John Field, the "father" of the nocturne. His recording of Field's nocturnes was featured on Billboard's classical charts for many weeks. O'Conor's more than 20 recordings also include a CD of the complete Beethoven Bagatelles, cited by the *The New York Times* as the best recording of these works. You'll have the opportunity to hear O'Conor's beautiful interpretation of Field's Nocturnes, Beethoven's Bagatelles, and more at his July 19 recital at 8:30 pm. The program includes:

Field — Three Nocturnes: No. 5 in B-flat; No. 6 in F; No. 18 in E ("Le Midi")
Scriabin — Prelude and Nocturne for the Left Hand Alone, Op. 9
Beethoven — Six Bagatelles, Op. 126
Barber — Nocturne – Hommage à John Field
Schubert — Impromptus D. 899

Tickets are $25. Call 301.405.ARTS.

Rita Sloan & Music from Aspen

Rita Sloan, a member of the piano faculty at the University of Maryland School of Music, also directs the Collaborative Artist Program. She is a piano faculty member at the Aspen Music Festival and is founder and coordinator of its Collaborative Artist and Piano Chamber Music Programs. **David Halen**, concertmaster of the St. Louis Symphony, has served as concertmaster at the Aspen Music Festival for two years. **Thomas Grossenbacher** is a cello faculty member at the Aspen Music Festival, and serves as principal cellist of the Zürich Tonhalle Orchestra. The program for their Monday, July 21 recital at 8:30 p.m. includes:

Ravel — Sonata for Violin and Piano
Shostakovich — Sonata for Cello and Piano
Dvorák — "Dumky" Trio

Tickets for this recital are $25. You can also see this trio in action as they lead an "informance," a combination open rehearsal and lecture/demonstration at 10 a.m. Informance tickets are $10. Call 301.405.ARTS.

Christopher Taylor

Hailed by *The Washington Post* as "one of the most impressive young pianists on the horizon today," **Christopher Taylor** is the 1990 First Prize winner at the Kapell competition, and also won the Bronze Medal in the 1993 Van Cliburn International Piano Competition. He has appeared with the New York and Los Angeles Philharmonics; the Detroit, St. Louis, Atlanta, and Houston Symphonies; and the Boston Pops. Taylor graduated summa cum laude in mathematics from Harvard University, and is currently Assistant Professor of Piano Performance at the University of Wisconsin in Madison. He and fellow Kapell laureate Angela Cheng will also lead a workshop on "Preparing for Piano Competitions" on Friday, July 25 at 10 a.m. Taylor's program for his Thursday, July 24 recital at 8:30 p.m. includes:

Beethoven — Sonata in D, Op. 10, No. 3
George Perle — 6 New Etudes (1984)
George Perle — 6 Etudes (1973-6)
Leonard Bernstein — Touches
Franz Liszt — From 12 Transcendental Etudes

Tickets are $25. Call 301.405.ARTS.

Larissa Dedova

The lyricism, romanticism and virtuosity of **Larissa Dedova**'s performances have earned her international acclaim, including kudos from *The Washington Post* for her ability to go "straight to the heart of the music." An associate professor of music at the University of Maryland, this Russian-born pianist holds a Doctor of Musical Arts degree in piano performance from the Moscow State Tchaikovsky Conservatory. For over 20 years, she has performed as a soloist and in duo with pianist husband Mikhail Volchok. Her recital program for Wednesday, July 23 at 8:30 p.m. includes:

Mozart — Sonata in A Major, K. 331
Chopin — Grand Valse Brilliante in E-flat Major, Op.18; Valse Brilliante in A minor, Op.34, No.2; Valse Brilliante in F Major, Op.34, No.3; Nocturne in F Major, Op.15, No.1; Nocturne in F-sharp Major, Op.15, No.2; Scherzo No.3, Op. 39
Debussy — Six Preludes from Book 2:
Prokofiev — Sonata No.2, Op.14

Tickets are $25. Call 301.405.ARTS.

Day-by-Day

Legend

DCH=Elsie and Marvin Dekelboum Concert Hall

GRH=Joseph and Alma Gildenhorn Recital Hall

LAB=Laboratory Theatre

KAY=Ina and Jack Kay Theatre

KGD=Robert and Arlene Kogod Theatre

Wednesday, July 16

9:30 a.m. – 12:30 p.m.
Competition Preliminary Round (DCH)
42 contestants compete for a chance to move on to the semifinal round.

2:30 - 5:30 p.m.
Competition Preliminary Round (DCH)

7:30 – 10:30 p.m.
Competition Preliminary Round (DCH)
$10/day

Thursday, July 17

9:30 a.m. – 12:30 p.m.

Competition Preliminary Round (DCH)
2:30 - 5:30 p.m.

Competition Preliminary Round (DCH)
7:30 – 10:30 p.m.

Competition Preliminary Round (DCH)
$10/day

Friday, July 18

9:30 a.m. – 12:30 p.m.
Competition Preliminary Round (DCH)
$10/day

4 p.m.
Semi-finalists posted outside Competition Office

Saturday, July 19

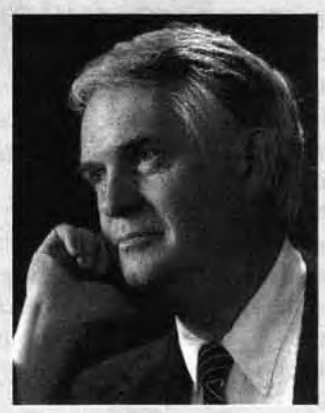
FESTIVAL OPENING

1:30 p.m.

Welcome and Introduction: Christopher Kendall

Lecture: Stewart Gordon, *"Music Competitions: Boon or Baggage?"* (GRH)

The 25th William Kapell Piano Competition and Festival kicks off with a lecture by competition founder Stewart Gordon. He will address criticisms of music competitions as well as reasons why competitions can be meaningful for musicians.


Stuart Gordon

3 – 6:30 p.m.
Competition Semi-final Round (DCH)
The 12 semi-finalists vie to move on to the finals. $15

8:30 p.m.
Recital: John O'Conor (GRH)
Renowned Irish pianist John O'Conor performs works of Beethoven, Field, Barber, Scriabin and Schubert. $25. See page 3 for details.

John O'Conor

Tuesday, July 22

THE JAZZ PIANIST

10:00 am
Masterclass with Jason Moran (GRH)

1 p.m.
Lecture-demonstration with Jason Moran (GRH)
Jason Moran is in the process of redefining what jazz is. Building on early training in classical music and intense study with modern jazz giant Andrew Hill, Moran blends and blurs genres, freely combining elements as diverse as hip-hop, tin pan alley and Bartok in seemingly effortless improvisations. He has performed as sideman with such artists as Cassandra Wilson, Joe Lovano, Ravi Coltrane, and Stefon Harris. His CD, "Modernistic" was named the #2 "Jazz Recording of 2002" by The New York Times. $10

Jason Moran

3 – 6:30 p.m.
Competition Semi-final Round (DCH)
$15

8 p.m.
Announcement of Finalists (GRH)

8:30 p.m.
Jazz Concert: McCoy Tyner Trio (KAY)
Grammy Award-winning jazz legend McCoy Tyner and his trio. Pre-concert discussion on the past, present and future of jazz piano and how it increasingly intersects the world of "classical" piano, featuring a distinguished panel of performers, scholars and critics. See page 1 for details. $25

McCoy Tyner

Wednesday, July 23

AWARDS DAY

10 a.m.
Master Class with Angela Cheng (GRH)

4:30 p.m.
Awards Ceremony and Reception (KAY)
Exclusive invitation for Kapell Competition and Festival Passport holders (see page 8).

8:30 p.m.
Recital: Larissa Dedova (GRH)
See page 3 for details. $25

Angela Cheng

Guide to the Kapell International Piano Competition and Festival

Sunday, July 20

1 -3:30 p.m.
A Grand Piano Party
Free open house. Celebrate the competition and festival's 25th anniversary! See page 3 for details.

Ongoing
Keyboard Petting Zoo (LAB)
"The Maestro" (Grand Pavilion)

1:00 pm
Student Recitals (GRH)

1:00 pm
Michael Kaeshammer Trio: *jazz, stride, and boogie-woogie* (KAY)

1:15 pm
Bruce Adolphe: *"Piano Puzzlers Live!"* (DCH)

1:30 pm
Kevin Gift: *"The Recital Experience"* (KGD) for children ages 4-12

1:45 pm
Leo LaSota: *"The Well-Regulated Klavier"* (MLH)
lecture/demo on how pianos work

2:00 pm
Student Recitals (GRH)

2:30 pm
Kevin Gift: *"Do I Have to Practice?"* for children ages 4-12 (KGD)

3:00 pm
Keyboard Raffle Drawing and Cutting of Cake (Grand Pavilion)

4 – 7:30 pm
Competition Semi-final Round (DCH) $15

Monday, July 21

THE COLLABORATIVE PIANIST

10 a.m.
Informance: *"The Collaborative World of the Chamber Musician" Rita Sloan and Music from Aspen* (GRH)
Three of the world's finest chamber musicians invite you into the complex and intriguing world of collaborative music in an event that combines elements of a workshop, open rehearsal, and lecture/demonstration. After guiding us through the process of preparing a piece for performance, the trio will take questions from the audience. With pianist Rita Sloan, violinist David Halen and cellist Thomas Grossenbacher. $10. See page 3 for details.

1 p.m.
Informance: *Steven Blier and singers from the Wolf Trap Opera Company— "The Piano is the Heartbeat of the Song"* (GRH)
Steven Blier, co-founder of the New York Festival of Song, will give a performance workshop with singers from the Wolf Trap Opera Company. Includes song performances, Blier's famous stories and anecdotes, and insight into the world of the vocal accompanist that will be of interest to pianists, singers and anyone who enjoys music of the voice. $10

Steven Blier

3 – 6:30 p.m.
Competition Semifinal Round (DCH)
$15

8:30 pm
Recital: *Rita Sloan and Music from Aspen*
Rita Sloan, piano
David Halen, violin
Thomas Grossenbacher, violoncello
$25. See page 3 for details.

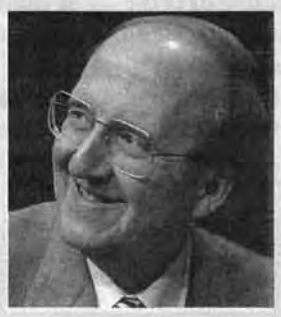
Thursday, July 24

THE PAST AND FUTURE OF PIANO PERFORMANCE

10 a.m.
Master Class with Ruth Laredo (GRH)
Known as "America's First Lady of the Piano" Ruth Laredo is a three-time Grammy Award nominee. She leads this masterclass with School of Music piano students.

Ruth Laredo

2 p.m.
Recital: Lambert Orkis, *"Keys to the Future"*
Panel Discussion: *"The Future of Piano Performance"* (KGD)
Multi-Grammy award nominee Lambert Orkis presents a new program combining the powers of the acoustic piano and the Kurzweil synthesizer that demonstrates the breadth of artistic keyboard expression — past, present, and future. Featured is "Sonata-Fantasia" (2001), a work composed for him by James Primosch who will join Orkis and a panel of distinguished composers and performers for a discussion of "The Future of Piano Performance" immediately following the performance. $10


Lambert Orkis

4:30 p.m.
Multimedia Presentation: *"Remembering Kapell: an IPAM Anniversary Retrospective"* (GRH)
The International Piano Archives at Maryland celebrates 25 years with a multimedia tribute. See page 6 for details.

8:30 p.m.
Recital: Christopher Taylor
Kapell Laureate called by *The Washington Post*, "one of the most impressive young pianists on the horizon today." See page 3 for details. $25

Christopher Taylor

Friday, July 25

MUSIC COMPETITIONS PAST, PRESENT, AND FUTURE

10 a.m.
Workshop with Christopher Taylor and Angela Cheng: *"Preparing for Competitions"* (GRH)
Kapell Laureates Christopher Taylor and Angela Cheng join the University of Maryland's Larissa Dedova for a discussion and workshop full of invaluable information to performers and teachers preparing for the challenge of music competitions.

2 p.m.
Symposium: *"Music Competitions in the 21st Century"* (GRH)
They're more popular now than ever before, but the world of international music competitions is changing, rapidly and irrevocably. Join Kapell Competition founder Stewart Gordon, Competition Coordinator Christopher Patton and a panel of performers and pedagogues for a discussion of the challenges and opportunities facing music competitions today. The esteemed panel includes Paul Pollei, founder and artistic director of the Gina Bachauer International Piano Competition; Alann Bedford Sampson, Chairman of the Board of the Van Cliburn Foundation; and Gustav Alink, co-founder of the Alink-Argerich Foundation Piano Competition; with pianist Martha Argerich.

8 p.m.
Competition Final Round with the Baltimore Symphony Orchestra (DCH)
Yuri Temirkanov, music director
David Lockington, conductor
$45, $35, $20.This spectacular finale will be followed by the awards ceremony. First, second, third and semi-finalist prizes will be awarded.

David Lockington

A Look at How the 2003 Kapell Competition Works...

Getting In

Repertoire List

All 205 applicants submitted a list of works written for solo piano totaling 110-120 minutes. Their list had to represent a sufficient variety of styles to meet the demands of a career and include one concerto by Mozart or Beethoven and another concerto of the competitor's choosing.

Recording

Each applicant also submitted a 30-minute recording including a representative sampling of the repertoire list submitted for the competition. Their recordings included at least three contrasting works or movements, and demonstrated both virtuoso and lyrical capabilities, as well as contrasting style periods.

Applicants were required to include:

1. One or two movements of a sonata by Haydn, Mozart, Beethoven, or Schubert.
2. One major 19th century romantic work such as a ballade or scherzo, or a significant portion of a multi-movement work.
3. One or two additional works or movements of their choice.

The Selection Jury made their collective choice of 42 competitors from the applicant recordings.

Preliminary Round

Starting July 16, the jury will hear a 20-minute program from each of the 42 competitors. Each competitor will be trying to show off their musical and technical strengths while presenting a varied program, all within the 20-minute time slot.

The International Jury renders a decision, narrowing the pool of 42 competitors to 12 semifinalists...

Semifinals

Beginning July 19, the twelve semifinalists perform a 60-minute program (40 minutes of solo piano literature from their own repertoire lists, plus 20 minutes of excerpts which the jury selects from the competitors' two concertos).

The International Jury then narrows the field from 12 semifinalists to three finalists.

Finals

The jury chooses for each finalist one concerto from the two listed on his or her original repertoire list, to be performed with the Baltimore Symphony Orchestra on July 25. After the concert, the jury deliberates, the winner of the competition is announced, and prizes are awarded.

First Prize	$20,000
Second Prize	$10,000
Third Prize	$5,000
Nine Semifinalist Prizes	$1,000

All 12 semifinalists also receive a CD box set of William Kapell's recordings, provided by BMG Classics.

So how will the winner of the 2003 William Kapell International Piano Competition be chosen? Bradford Gowen, Maryland School of Music associate professor of piano, and chair of the Selection Jury that chose 42 pianists from the 205 initial applicants, sheds some light on the proceedings.

Gowen points out that the competition's international jury will not be searching for "the best" pianist. "This is not a race, something black and white that can be determined with a photo finish," he explained. "It's difficult to measure. With these artists performing at such a high level, and with human unpredictability factoring in, things might be different next round." He explains the ambiguity with an athletic analogy: "Sports has more clarity. You made the free throw or you didn't. You crossed the finish line first or you didn't. Arts are not so objective."

In a piano competition, for instance, a variety of scenarios could occur. Gowen offers some examples: "You might have one player who is extremely polished technically, plays fine interpretively. But he or she may not appeal as much as a performer who is less refined technically, but is more communicative with the audience. You may also have an artist who performs a piece stylistically way out of line for a particular composer, but shows tremendous creative imagination. Another judge might dismiss all of the above for someone with immaculate control.

"You try to choose judges who have objective experience and subjective wisdom. These are judges with deeply formed opinions. You must trust their instincts. The audience may be wildly enthusiastic about certain participants who may not advance. That doesn't mean that the audience member was wrong to have that opinion, or that the judge was wrong to dismiss that participant. It's all open to discussion."

Gowen, having served on numerous competition juries himself including the prestigious Gina Bachauer Competition, points out that despite the subjectivity of the process, every effort is made at competitions to establish objective rules and regulations and to follow them scrupulously, to rule out controversy. And in general, all judges will be looking for some combination of the following (in no particular order):

- **Technical Control:** ability to execute the music precisely and accurately
- **Stylistic Understanding:** an understanding of an individual composers' style/language
- **Communicative Skills:** an easy to recognize yet hard to define ability to communicate with the audience through performance
- **Interpretive Imagination:** a vivid personal response to the music

To sum up, the jury members are looking for an artist who demonstrates technical prowess and shows a deep personal involvement with the music in tandem with the composer's intent. The distinguished members of this International Jury include Stewart Gordon (USA), chair; Angela Cheng (Canada); Larissa Dedova (USA); Ruth Laredo (USA); Cecile Ousset (France); Peter Rösel (Germany); and John O'Conor (Ireland).

Judges reconcile their respective opinions to select semifinalists, finalists, and ultimately prizewinners by identifying technical, musical, or conceptual strengths or deficiencies; taking copious notes during contestants' performances; and assigning numerical scores to be submitted to a separate scoring committee. And while only certain individuals will walk away from the event as prizewinners, Gowen looks at the big picture, crediting all of the contestants for their lifelong commitment to the piano, which has led up to brief moments on stage.

"This is performing certain pieces at a certain time in a certain place. It's the intense culmination of the same sorts of things they've already been doing for years. The activity of preparing for a competition is really just a focused continuation of the work they began long ago."

Kapell's Legacy Lives On...

Founded in 1971 by Stewart Gordon, piano division chair at the University of Maryland's Department of Music, the William Kapell International Piano Competition and Festival was not always known by that name.

Originally established as the University of Maryland International Piano Competition and Festival, the name of William Kapell was added in 1986 at the suggestion of then Artistic Director Eugene Istomin, to honor the memory of one of America's most revered American-born artists. "This is not paying homage to some obscure pianist," Bradford Gowen, chair of the 2003 selection jury, points out. Rather, Kapell burst onto the musical scene as a brilliant talent whose genius, combined with tremendous hard work, made for a dazzling life and career that was cut short at the height of his playing. This year marks the 50th anniversary of Kapell's death, caused by a plane crash while returning home from a tour of Australia. "Had he lived, it's conceivable that right now he would still be playing," said Bruce Wilson, head of the Michelle Smith Performing Arts Library. "He is one of the greatest pianists to this day."

"Naming the competition after William Kapell is a tribute not only to his memory, but also to the inspiration it provides young pianists," Gowen said. Like Kapell, the 42 contestants in this year's competition are young, talented and driven, and they can be galvanized by his example, knowing that they, too, can achieve great things.

Competitors from the University of Maryland

Four University of Maryland doctorate of musical arts candidates will participate in this year's Kapell competition — the largest Maryland representation ever. Selected from 205 applicants, they share some similarities, like ample performance experience, world travel and rigorous practice schedules (typically four to six hours a day). Yet each has a different story and philosophy that has brought them to this place in their musical career — from Byoungho Han watching the stars and Liszt's Sonata in B minor; to Hyun-Jung Kim finding inspiration in nature's sounds and colors; to Robert Henry, bringing humor to music; to Hea Kyung Mo, always striving to imbue familiar pieces with new life. You can hear them perform in Dekelboum Concert Hall during the preliminary rounds July 16-18, and you can meet them now...

To play great music, you must keep your eyes on a distant star.
—Yehudi Menuhin, 1953

Byoungho Han

Hometown: Seoul, Korea
Current teacher: Santiago Rodriguez

When you decided to become a musician:
Music was a hobby until high school. As a teenager, I preferred to play sports.

Favorite performer:
Krystian Zimerman's recording of Liszt's Sonata in b minor, a monumental piece. Many pianists listen and wonder if they can play that. I want to play that someday.

Favorite thing about performing:
I have this vision that I can perform at this level [holds hand up high]; I want to do that, rather than compete with people. I try to be the translator between composer and audience.

Role competitions have played in your career:
Competitions played only a little role in my career until I came to the U.S. A big challenge for me will be to handle my nerves in this big competition. Since it offers other programs like lectures and masterclasses by wonderful musicians, I will learn a lot.

An influential person in your life:
Korean philosopher/musician Yong Oak Kim: an expert on Taoism. He says the word cannot represent the true meaning of whatever you want to explain. If you attend a fantastic piano recital and try to describe it to someone, it's not the same as the performance itself. We depend on the things we read and hear rather than actually experiencing them.

That helps my playing because the printed music is only the reflection of the composer's idea. For example, the composer put down the musical sign *f*, meaning *forte* (play loudly), but you don't know how loud and what kind of loudness—slam-the-door loud, thunderstorm loud...

If I weren't a musician, I'd be...
An astronomer. I have a small telescope. I am fascinated with the things we see, but cannot possibly reach.

If I have caused just one person to wipe away a tear of laughter, that's my reward.
—Victor Borge

Laughter is the music of life.
—Sir William Osler

Robert Henry

Hometown: Marietta, Ga.
Current teacher: Larissa Dedova

When you decided to become a musician:
Decided when I was 6, started playing when I was 8. I knew when my parents and I went to a performance, and "Rhapsody in Blue" happened to be on the program.

Favorite types of non-classical music:
Everything except contemporary country. I love old country, rap, classic rock — anything that's not formulaic. I like anyone in any genre who has talent. I'm not one of these prudes who thinks classical music is the only good music. Some rap is really complex.

Your favorite thing about performing:
Presenting something to the audience they haven't heard, whether in a new way or a new piece. My duty is to bring a little humor. Some people don't see humor in music; I'm crusading against them [laughs]. Beethoven's Piano Sonata no. 10, Opus 14, no. 2 in G Major, for example, is full of surprises. One time at a performance of it, an audience member laughed out loud at the end of the piece.

A way in which you would like to influence your students:
I'd like them to know there's no substitute for hard work. But you can temper your hard work with some humor.

Somthing that motivates you:
I'm self-motivated, constantly striving to get better. Finding out something new every day in the practice room.

Most memorable performance:
In Louisiana, right after my Carnegie Hall recital, which had not gone as I had hoped. The next week I brought the house down in New Orleans.

If I weren't a musician, I'd be...
If I had the physique, I'd be a Navy Seal. I love the military — the camaraderie and commitment they have to each other.

There is nothing more musical than a sunset.
—Claude Debussy (1862-1918)

Hyun Jung Kim

Hometown: Tae-Ku, Korea
Current teachers: Larissa Dedova, André Watts

When you decided to become a musician:
My father is a composer. My mother is a violinist. My younger sister and brother are violinists. My brother will be here [at Maryland] in the fall to study music. I started violin lessons with my mom at age three, and began piano at age seven.

Favorite performer(s):
Mikhail Pletnev. He is perfect — very risky, but clean. Martha Argerich. She takes risks, technically and emotionally. I would not like to be identified in one way, but differently for each piece, whether it's Mozart, Beethoven, or Prokofiev... I also love Larissa Dedova's Chopin and Debussy because of her sensitive touch and patience. People on stage are usually not patient. But her speed and sound are absolutely controlled.

Favorite types of non-classical music:
Jazz. I like Pat Metheny. I love Ella Fitzgerald. Jazz is something I can relax to. I would like to be a jazz pianist if I wasn't classical. I also like R&B and hip hop. I like Big Mama, an R&B group from Korea.

In your spare time:
I watch movies. In one week, I watched 100 movies. "Gone with the Wind" is a favorite. It is a dream of mine to become an actress.

Inspiring musical experience:
In Seoul, I won a competition and in celebration performed the first movement of Rachmaninoff's second concerto with the New Seoul Orchestra in the Seoul Arts Center, the biggest hall in Korea.

Role competitions have played in your career:
Well, competition makes me tense, but I need it. Tension and stress are good fuel for concentration.

Influences in your life:
Thanks to God. God gives me the talent. He gives so many things. It is essential to humans to feel nature's colors and sounds. Color in nature affects tone color in music. Scriabin uses colors in his sonatas, giving colors to movements.

Also my family, my parents influence me — their great love makes me what I am now.

If I weren't a musician, I'd be...
An actress. I can have so many experiences with the many characters.

Music is in a continual state of becoming.
—Aaron Copland

In my music, I'm trying to play the truth of what I am. The reason it's difficult is because I'm changing all the time. —Charles Mingus

Hea Kyung Mo

Hometown: Seoul, Korea
Current teacher: Larissa Dedova

Favorite performers:
Horowitz and Richter. Both have passed away, but their music is alive and touches the audience. Even if their technique is not perfection — and it is brilliant — the musical aspects are unbelievable. There is always some message in their music. I also want the audience to feel, to cry, to be moved. I want to give some message.

Favorite composer:
Schumann. When I was very young, I was introduced to his music. It is very deep and comfortable to me — all the voices are beautiful. Chopin's music is very much like a woman — beautiful, lyrical and powerful.

Favorite artists:
I like Monet, Manet, Renoir. In Paris, I went to museums and loved Monet's series of the same cathedral [18 frontal views of the Rouen Cathedral] from different angles and at different times. Music could be the same. Many pianists make recordings of the same piece in different periods of their lives. An early recording is one way, and as they get older, circumstances make them think differently. Sometimes there's war, sometimes there is peace. These things affect your interpretation.

A piece that you keep revisiting:
Schumann's "Symphonic Etudes." I first learned it when I was young. Also, Prokofiev's "Sonata No. 7," the war sonata. It was written during World War II. When I chose it, there was peace. Now there is war, so I can put imagination into the musical situation.

Inspiring musical experience:
I performed in a masterclass with a man who was very old and very serious. He was difficult to approach, looking very serious. But whenever he talked about the piano or played, he changed. The music affected him — if the piece was ironical or funny, his playing could be childish. A musician is like an actor. When playing something, they should show a lot of personality. Each piece has a different character — a fighter, a child — even if what we are is not that character, we need to be able to change.

Favorite place you've traveled:
Florence, Italy. Their landscape is just like a picture, just like art. I can see why there are so many artists from Italy; they have their art right there in the landscape.

If I weren't a musician, I'd be...
A high school mathematics teacher. In mathematics, I can find a solution. There is always some route to find the answer.

Cheap Trills

Ticket Information

Competition Tickets

All events in the Elsie & Marvin Dekelboum Concert Hall.

Preliminary Rounds

Hear all 40 contestants play for the chance to compete in the semi-final round.

Wednesday, July 16 – Friday, July 18: 9:30 a.m.-12:30p.m., 2:30-5:30 p.m., 7:30-10:30p.m.

Friday, July 18: 9:30 a.m.-12:30 p.m.

$10/day

Semifinal Rounds

The top 12 pianists vie to move into the finals.

Saturday, July 19 – Tuesday, July 22: 3-6:30 p.m.

Sunday, July 20: 4-7:30 p.m.

$15/day

Concerto Round with the Baltimore Symphony Orchestra

Three finalists perform with the BSO.
Yuri Temirkanov, music director
David Lockington, conductor

Friday, July 25 at 8 p.m.
$45, $35, $20

Festival Tickets

Recitals/Concerts: $25
Informances and
Lecture/Demonstrations: $10

Student Tickets

are $5 (limit two with I.D.)

Passport

Our Kapell Competition and Festival Passport gives you access to virtually every aspect of the event from beginning to end. You'll see every performance, every masterclass, every lecture and you'll attend great receptions! In fact, by purchasing a passport for just $250, you receive:

- More than 15 percent off the single ticket prices
- Priority keyboard-side seating (first-come, first-served basis)
- Complimentary invitation to the July 23 Awards Ceremony and Reception
- Complimentary invitation to the champagne and dessert reception following the competition finals.
- Priority parking, for an additional $45, you receive unlimited parking in the Stadium Drive parking garage adjacent to the Center for the duration of the competition.

Reserve your Passport today by calling (301) 405-ARTS. Quantities and seating are limited.

Contact Us

CLARICE SMITH PERFORMING ARTS CENTER AT MARYLAND

For tickets or information about the William Kapell International Piano Competition, visit the ticket office in the lobby of the Clarice Smith Performing Arts Center on Stadium Drive, open daily from 11 a.m. to 9 p.m., or call (301) 405-ARTS. Visit www.claricesmithcenter. umd.edu for the latest competition and festival updates.

The Clarice Smith Performing Arts Center is at the intersection of Route 193 (University Boulevard) and Stadium Drive in College Park.

(301) 405-ARTS

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An exclusive invitation for Passport holders...

Passport holders are invited to the special July 23 awards ceremony and reception at 4:30 p.m. for the competition semi-finalists. Tim Page, Washington Post classical music critic, and Anna Lou Dehavenon, William Kapell's widow, will discuss Kapell's life and music.

William Kapell International Piano Competition & Festival Sponsors

BMG CLASSICS

BMG Classics is a division of the Bertelsmann Music Group, one of the world's leading music distributors. The BMG Classics' roster includes the Boston Pops Orchestra, Aaron Copland, Placido Domingo, James Galway, Yo-Yo Ma and William Kapell.

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(Kawai America Corporation and Shigeru Kawai Piano Company) The world's second largest musical instrument manufacturer, **Kawai** specializes in grand, upright and digital pianos, which are sold worldwide.

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The East Coast's largest purveyor of pianos and electronic keyboards, **Jordan Kitt's** was founded in 1912. The company also provides musical instruction for all levels and all ages.

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The Bethesda, Md. law office of **Leavy & Frank**, with more than 30 years of experience, offers its domestic and international clientele a broad range of professional services on immigration and related matters.

Maryland State Arts Council

The mission of the **Maryland State Arts Council** (MSAC) is to encourage and invest in the advancement of the arts for the people of Maryland. The goals of the Council are to support artists and arts organizations in their pursuit of artistic excellence, to ensure the accessibility of the arts to all citizens, and to promote statewide awareness of arts resources and opportunities.

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The world's largest manufacturer of musical instruments, **Yamaha** makes both conventional and electronic instruments, including pianos, synthesizers and wind, string and percussion instruments. Yamaha also runs music schools worldwide.

CLASSICAL 103.5 WASHINGTON, DC
Classical Music Radio

WGMS Classical 103.5, "Washington's Good Music Station," began broadcasting in 1946 and is the most-listened-to classical station in the nation with adults 25-54.

More News on Outlook Online

The university's new online Master of Life Sciences Program handed out its first five degrees May 17 to students from as far away as Alaska and Mississippi. Only one has ever set foot on campus.

Russia's agricultural policy reforms have had limited success. A study underway at the Center for Institutional Reform and the Informal Sector (IRIS) casts doubt on the idea that an excess of labor is to blame.

A process that can safely clean up anthrax-contaminated sites and fiber optic technology that can be developed into a vibration sensor for micro-electromechanical systems are just two of the winners of the university's 2002 Invention of the Year competition.

Herrera: Touching Lives

Continued from page 1

PHOTO COURTESY M. HERRERA

Monica Herrera

Herrera had been working as a cashier, cook, waitress and an assistant restaurant manager in Montgomery County when she was hired as a secretary and office supervisor at the Department of Spanish and Portuguese in 1991. She continued to moonlight as a waitress, until she began teaching at Prince George's Community College three years later.

Herrera said she loves teaching citizenship classes and Spanish at all levels at PGCC. "Being a teacher is very fascinating," she said. "I help them and it's a satisfaction, a reward for me. I know this is not my country and I know this is not my language, but if i can make people's lives better, even a little bit, it makes me happy."

The former social worker, with diplomas in business management and social sciences from Mexico, left her 7- and 9-year-old twins with family to attain U.S. citizenship and permanent residency in Maryland in 1984. Herrara, who lives in Kensington, said Maryland just felt like the right place.

"I had to make more money and I had to send money to Mexico," she said. "I never got married again so I had to pay all my bills and they were very high." Herrera called and wrote her twins frequently. "I really missed [my children] on Mother's Day and birthdays," she said. "I never went to places with a lot of children cause I felt really bad."

Now, her youngest twins are enrolled in community college, while the other two are both majoring in Spanish and business at Maryland. Jorge, 23, the oldest by two minutes, is set to graduate in December. He and his twin, Carlos, are also Spanish instructors at PGCC. "I'm so proud of them," she said. "They live with me. They don't want to leave me because I'm a single mother."

—Desair Brown,
graduate journalism student

Supply: Good Prices on Almost Everything

Continued from page 1

ience of shopping from their desks and receiveing deliveries at their desk. Invoicing is completely electronic. So why do people still run out to Home Depot or Staples?

"Basically, it's an education thing," says Walton. "We're here to satisfy common needs and we need to get the word out, that all things considered we are the best buy in town. If you can't get what you need from us, then it's pretty obscure."

General Stores began its days as did most university store operations, most if not all university supplies were purchased and housed in warehouses. There are still a few items housed in the facility, such as the official university exam booklets, environmental spill kits and "toilet tissue for the residence halls," says Walton. However, because many supplies can be ordered and arrive within 24 hours, there isn't a need to stock as much merchandise. So, much of the warehouse is used by the the Terrapin Trader, which sells reusable surplus property from the University System of Maryland (see story in the next issue).

Other system institutions that purchase their needed supplies through General Stores are the University Biotechnology Institute; the Maryland Cooperative Extension Service offices; University of Maryland, Eastern; University of Maryland University College and the system office. General Stores Manager Candy Thornton manages a small staff of customer service representatives dedicated to assuring all phases of the purchase process are handled correctly. The idea, says Walton, is to make the shopping experience as hassle free as possible.

For more information on store services, contact Kim Lofgren at (301) 405-7337, Donata Robinson at (301) 405-5854, or Candy Thornton at (301) 405-5853. You may also send e-mail to stores@accmail.umd.edu.

"Because we buy in such large amounts, the university receives excellent pricing," says Walton. Thornton determines the most commonly purchased 400 items that are classified as "fast movers" and the university receives an even greater discount for them. "Forty-three to 45 percent of what we buy is on that list," says Walton. And with fiscal year 2002 purchases totaling more than $3 million dollars, the savings is substantial.

Thornton adds that deliveries arrive at the center as early as 5:30 in the morning for same-day service. Another convenience is the ability to complete the entire purchasing process electronically. Vendors generate electronic invoices that are loaded to the university's financial system. Prices are checked at General Stores for accuracy and the invoice amount is passed along to the department on their FRS account. Thornton says training courses are offered in the Patapsco Building to help staff learn how to order online.

The center is also doing their part to meet President Dan Mote's 35 percent recycling directive for solid wast by recycling toner cartridges (on which the university spends $800,000 a year). Also, many recycled goods are offered through the contracts. A $2 rebate per toner cartridge is given back to General Stores by the vendor and that rebate is returned to the department that supplied the empty cartridge.

Walton realizes that there may be items campus community members may still need to get from elsewhere, but he hopes that more people will consider looking at the stores first. "The premise we work on is that if you can't get what you need in 24 hours, then something's wrong."

extracurricular

Communicating with Words, Music

Christine Moritz never stops communicating.

Moritz, a communications officer at the Office of International Programs, writes and edits for Maryland International, the OIP newsletter. But she also speaks through her turntables. She has deejayed at local venues such as Nation and Black Cat since September 2001.

PHOTO BY CYNTHIA MITCHEL

Christine Moritz spins at Eighteenth Street Lounge in Dupont Circle.

She said she likes "getting to share music that I really love" and is happy to "bring it to a wider audience."

Moritz's said her deejay specialties include "downtempo" and "funky breakbeat." According to her Web site, www.varietyisthespice.com, downtempo is "mellow, relaxed, and sometimes hypnotic in feeling. Funky breakbeat…is characterized by its…'broken' beats…and its use of funky samples," the site said.

Moritz, who is from Chapel Hill, N.C., came to college radio first as a listener in high school. She had her own radio program for two years while a student at Emory University. She did not think about deejaying in clubs until she entered graduate school at Maryland, where she resumed college radio with a show on WMUC.

In April 2000, she deejayed at her first house party. She said she was able to do other house parties during the spring and summer of 2001.

In June 2001, the new party deejay received a great opportunity. The University of Maryland Electronic Dance Music Club was preparing for a September "patio takeover spot" at Nation, she said. Moritz said she went, not to audition, but to try for a chance to deejay at a house party. After her performance, she was offered a deejay spot for the takeover. She called the offer "flattering."

Moritz then became a fixture at Black Cat. She now deejays at the Eighteenth Street Lounge, with occasional performances at places such as the 9:30 Club and past performances at places such as Bossa and Gazuza.

She said her parents are "tolerant of my interests." Her father, who was familiar with the radio environment, would tune in to her show occasionally. "'It was excellent, except for the music,' he would say."

Though she senses her daughter's love for deejaying, understanding the concept has been a slow process for Moritz's mother. One time her mother noticed her daughter's turntables. "So why do you have two of them?" she asked.

Moritz has also participated in First Ladies DJ Collective, a group of approximately 15 women deejays. Moritz, who played at four of the collective's monthly "Girl Friday" events at the Black Cat in Washington, D.C., said it is "interesting" to work with a number of deejays.

"The logistics are kind of different when you're working with other people," she said. Moritz says the if she deejays in the middle of a performance, rather than at that the beginning, she has "more time to become nervous."

Moritz said she will perform as a deejay "as long as I've got that passion for music." But she enjoys being able to write for the Office of International Programs and says with a smile that she appreicates the security and health insurance that her employment provides.

—Jamie Wellington,
graduate journalism student

Editor's note: *Outlook's feature, extracurricular, takes occasional glimpses into university employees' lives beyond their day jobs. We welcome story suggestions; call Monette Austin Bailey at (301) 405-4629 or send them to outlook@accmail.umd.edu.*

For Your Interest

Humanities Grants

The National Endowment for the Humanities has opened its competition for $5,000 NEH summer stipends for faculty research in the humanities or in fields with humanistic content or methodology. Each institution can nominate one junior faculty member (assistant professor) and one senior faculty member (associate or full professor).

Information about the application process is available at www.neh.gov/grants/guidelines/stipends.html. The first step in the application process is to submit materials by Sept.12 to Ellin K. Scholnick, associate provost for faculty affairs, 1119 Main Administration Building. Once the institutions' nominees are chosen, they will be asked to submit them electronically to NEH.

For more information, contact Scholnick at (301) 405-4252 or es8@umail.umd.edu.

Temperature Change

In an effort to reduce the campus' significant fiscal deficit in its energy budget, Vice President John Porcari directed an immediate change of indoor space temperature settings to 78 degrees during the summer. This change will affect all state and auxiliary campus buildings with the exception of designated research & library facilities. Questions and inquiries should be directed to Jack Baker, director, Operations and Maintenance, at (301) 405-3204.

Becoming a Better Advisor

This year's Advising Conference will be held on Tuesday, August 19 in the Art/Sociology building. Any ideas on topics, presenters, or items to be addressed are welcome. Contact conference chairs Erin Rooney, erooney@deans.umd.edu, or Amy Daubney, adaubney@deans.umd.edu. For more information on the conference or to receive a registration form, contact Tawanna Gaines (301) 405-9355 or tgaines@deans.umd.edu.

Not Just Moving On, But Up

PHOTO BY MONETTE AUSTIN BAILEY

Hampton shares a laugh with Elaine Buggs (left) and Deirdre Francis, both with the Office of Continuing and Extended Education.

He was praised, hugged, showered with gifts and roasted. Associate Provost for Academic Affairs and Dean for Undergraduate Studies Robert Hampton, who is leaving the university to become president of York College in the Bronx (part of the City University of New York system), was the guest of a heartfelt farewell ceremony sponsored by the Black Faculty & Staff Association last week. Several people spoke of him being instrumental in many successful campus initiatives, such as the establishment of the Asian American Studies program, the Lesbian, Bisexual, Gay and Transgender certificiate program; the increasingly popular Winter Term and the Banneker-Key Scholarship program. Hampton spent 10 years with the university.

Library Database Changes

A number of changes have been made to the electronic resources licensed by the Libraries. In order to realize some savings in the cost of these subscriptions, the Libraries have switched some databases to new vendors or reduced the number of users. All databases were reviewed as part of the serials review process this year and decisions have been made to cancel some of the least used and lowest priority databases. Details may be found at www.lib.umd.edu/CLMC/BUDGETCUTS/info.html. If you have questions, please contact Betty Day at bday@umd.edu or (301) 405-9072, or Karla Hahn at kh86@umail.umd.edu.

Volunteer Service Leaders Sought

Legacy Leadership Maryland is a program that bridges the needs of local communities and government in the state with the expertise of Maryland residents ages 50 and over through internships and volunteer service.

Beginning Sept. 23, volunteers meet Tuesday and Thursday for eight weeks for instructional sessions taught by government officials and educators. Start your 90-day internship with the 2004 Maryland General Assembly on Jan. 14, 2004. For more information and an application, contact the Center on Aging at (301) 405-2469.

ArcView 3.2 Workshop

Workshop 3 will teach participants the basics of converting textual data to spatial data and the methods to display the mapped phenomena. The free workshop is offered in McKeldin Library, room 2109, on:

Tuesday, July 15, 5:30-8 p.m. or
Thursday, July 31, 10 a.m.-12:30 p.m.

Advance registration is required at www.lib.umd.edu/GOV/gisworkshop.html. For more information, contact Government Documents and Maps at (301) 405-9165 or gis@umail.umd.edu, or visit www.lib.umd.edu/GOV/gisworkshop.html.

Retire Well

The Employee Benefits Office is offering a pre-retirement seminar on Friday, July 18 in room 1520 Van Munching Hall for employees in the State Pension and Retirement System. Topics covered will include eligibility requirements, steps necessary to retire and receive benefits, asset allocation and estate planning, and information on Social Security and Medicare benefits.

Certified investment counselors and a Social Security representative will give presentations and answer questions. To register online go to www.personnel.umd.edu/EBO/registration.html, or call the Employee Benefits Office. Seating is limited. For more information, or to register, contact David Rieger at (301) 405-5655 or drieger@accmail.umd.edu.

Television: Smith Debut

Continued from page 1

tered on information security and provided insight into how firms should prioritize and best allocate spending on information security. Professor Gordon has conducted extensive research in this area and presented his findings at an academic symposium last May in College Park, Md. The second guest on Smith Business Close-Up was Ritu Agarwal, Ralph J. Tyser Professor of Information Systems at the Smith School. He discussed the benefits and risks of offshore outsourcing of information technology (IT) work. Paul Tesluk, assistant professor of management and organization and associate director of the Smith School'sCenter for Human Capital, Innovation, and Technology appeared on the July 3rd Smith Business Close-Up segment. Tesluk explained how businesses and other organizations can use teams to gain competitive advantage.

"We are very excited to be working with the Smith School to produce what promises to be a highly informative segment, of particular interest to business professionals throughout Maryland and the Washington, D.C. region," said MPT's Eric Eggleton, senior vice president and chief content officer. "By teaming up with the school to produce 'Smith Business Close-Up,' MPT can deliver practical know-how that will help our viewers gain competitive advantage in business."

Business Connection is produced in association with the Baltimore and Washington Business Journals and is broadcast each Thursday at 7:30 p.m., with a repeat broadcast the following Sunday at 11 a.m. The show can be seen on Maryland Public Television channels throughout Maryland and in the Washington, D.C. metropolitan area, including: WMPB-TV (Ch. 67), WMPT-TV (Ch. 22), WCPB-TV (Ch. 28), WFPT-TV (Ch. 62), WWPB-TV (Ch. 31), and WGPT-TV (Ch. 36). Information on Business Connection and the full line-up of MPT's locally produced programs can be found at www.mpt.org.

List: Bringing Economic Solutions

Continued from page 1

theories. The results included a change in seed money from 10 percent to 67 percent of the campaign goal, which resulted in a nearly sixfold increase in contributions, while imposing a refund increased contributions by 20 percent.

Gardner said List's work in experimental economics has major implications for improving the ability to predict market situations — an area where other research methods can fall short. Statistics and survey data have shortcomings such as information that is too generic and does not allow for scenario manipulation which can alter what the results are likely to be.

During his stint as an economic adviser in the Bush administration, List worked on various environmental economic policy issues. One of List's main passions is "using economics to solve real world problems. That was one of the main reasons I took the CEA job, as I really wanted to give something back in terms of helping out society," he said.

An issue List has worked to influence is the Clear Skies initiative, currently being discussed on Capitol Hill. "If enacted, Clear Skies would reduce power plant emissions on sulfur dioxide, nitrogen oxides and mercury by approximately 70 percent from today's levels," List said. The initiative uses an aggressive cap-and-trade approach to emissions reductions that is designed to give power plants an incentive to start reducing emissions as soon as the legislation is passed.

Though List believes environmental policies such as Clear Skies are important, he has not considered leaving the world of academia for the public policy arena.

"I think I like teaching and research too much," said List. "Besides, I am satiated with the lobbyists, etcetera, that constantly wanted to talk to me about the administration's policies."

Maintaining his characteristically full schedule, in the next few months List will finish working on some projects at the CEA, teach a week-long environmental economics course in Venice in September, spend a month at MIT/Harvard as a visiting scholar and work with doctoral students on their dissertations.

List's other chief passion is teaching economics. He sums up this philosophy with a quote by Benjamin Franklin, "Tell me and I forget. Teach me and I remember. Involve me and I learn."

—Stacy Kaper,
graduate journalism student